led us on in style instead of the other way, and would soon have shown us what to do with ventilators, plate glass, water pipes, stoves, and such things, rather than have concealed them, as is generally attempted to be done in the present day. Not only should we abstain from copying buildings, but also materials: thus, wood and cement should never look like stone or marble: chimneys should not be disguised as urns, or library doors be like rows of books: and in using iron-work, attempts should not be made to treat it as stone, which owes its effect to light and shade; for ironwork, properly arranged, trusts to its *form only*: anything, therefore, executed in this material is always perfect of itself, that is, it never requires any particular light or sunshine to show off its beauties: when seen at all, it is always to advantage. Mouldings, which have done so much for the architecture of all ages, are scarcely required in our use of iron, on account of the latter being so perfectly independent of that for which mouldings are used in other materials: they are only admissible when we require them for their *form*. A very great deal will doubtless be done in metal work before long, and if properly treated, a new and decided character will be given by it to the *style* of buildings erected during the latter half of the nineteenth century.

Ancient Lettering.—The bright, the elegant old letters of the twelfth and thirteenth centuries, illuminated with gold and colour, and as beautiful in execution as design, must be admired by all who search under whitewash and into the manuscripts of past ages. Is it, however, right, that in our love for them we should introduce their forms unaltered into the buildings of the nineteenth century? No; for when we come to think of it, it is truly ridiculous to put up prayers and texts in modern churches which can only be understood by a *few* architects and antiquaries. Surely these good people are not the *only* ones intended to have the benefit of what is written there: every one who can read at all ought to be able to decipher each word that appears on the walls of our places of worship: the more unlearned the man, the clearer the writing should be; for these sentences and commandments are not for the decoration of the church, or for the few to show how clever they are at being able to make them out, but that all, even the youngest and dullest, may read and learn. Let, then, our writing be legible, but no one need fancy that he can spend too much taste or thought in ornamenting it either as to form or colour.

Church Woodwork.—Theatres are erected in such a way that the greatest number of persons may be accommodated therein with convenience, and that all may see and hear well: people are *not* placed in the lobbies or anywhere else where they cannot see the performance; neither is a gallery, nor even a single seat, erected to interfere in the least with the design or convenience of the building: as to the general effect, the design of a theatre is never considered complete until its numerous stalls and boxes are filled with human beings. If then we take so much care with our theatres, should we not have much more anxiety in the arrangement of churches? They should have proper sittings: every one should see and hear, and no one be placed in a gallery or in any other uncomfortable or conspicuous position, to the annoyance of himself and disfigurement of the building: all the sittings should be on the floor, and all face the east: they should have low backs and no doors: the ends of the sittings should be like the ends of benches, and not like pew-ends without doors. It is useless to talk either of moveable seats or no seats at all: we require them fixed, and not too near to each other. Most of the churches erected within the last few years have their sittings arranged most uncomfortably: they have been placed as closely together as possible, and in every little nook and corner, because the greater the number of seats provided the larger is the grant of money received from the Church Commissioners.

"Poppyheads" are not, I think, advisable; a few in an old or small building always look well; but hundreds of them in long rows are bad, and people will hang their hats on them. The backs of seats are for people to lean against,—sharp mouldings should, therefore, not run along the tops of them.

As to the woodwork generally, if we are content to use deal, we should not be ashamed to own it: to stain or paint in imitation of oak, or any other wood, is, I think, wrong: we should either leave it in its natural state, varnish, or else paint the work of plain tints, using stripes, diapers, or running patterns if we please, but *without shading or graining* of any description. While thus paint improves an inferior material, people are not deceived; for they know that if the work were of walnut, rose, ebony, or of any other superior sort, we should not think of colouring it at all. Paint, then, in this way hides the wood, but does not disguise it.

Materials for External Work.—In taking a house that has been inhabited for some time, the first thing we do to make it cheerful and pleasant is to have the whole interior fresh papered, painted, and whitewashed: we wish to make it look as brilliant as possible; and in a few years, when all begins to look dingy, the same operation is performed, and the house is again decent. But as to exteriors, the matter is not so easy: houses are built of brick in London, and from their completion they get darker and darker every day of their existence: the reveals of windows and a few details get a coat of paint now and then, thereby making the brickwork all the worse. The consequence is, that London looks dreary and dismal wherever we go. Who ever enjoys a walk up Baker, Harley, or Gower streets?—No one. And no one can, so long as they remain in their present state. We must first make them look light and clean, and people will then seek after rather than avoid them. The buildings of large towns should be erected in such a way as never to look any the worse *except through actual wear*: they should *always* be clean and bright: smoke, mud, sunshine, and frost should have no effect upon them: they should be the same in fifty years as when just completed. To accomplish this, we must do away with our present bricks and stone for external work, and use glazed bricks, glazed tiles, porcelain, glass, and any other material that will preserve its colour, durability, and form. At present, if our buildings are of brick, stone, granite, or marble, in a short time they are all alike, quite black, the carvings and mouldings being lost in soot. As to the brick ones, the only way to improve them is to cover them with cement (as cement, and not jointed and worked in imitation of stone): we thereby strengthen the old walls and make the houses warmer: all our decorations become visible, and every now and then a coat of colour makes a place as bright as ever. If all our old houses were covered with cement, and if all the people in a row were obliged to colour them down of the same tints, and at the same time, every two or three years, we should no longer have London as dismal as at present: the streets would appear wider, less foggy, and very much warmer. These remarks apply to all our old brick buildings; but new ones, whether public or private, should be, as I said before, of materials that do not change their colour, durability, or form, and are never the worse, except through actual wear.

Restorations.—In restoring a building we should never try to make it look like a new one, or indeed to make any old portion of it appear new. Whether much or little be done it should correspond with the old work, so that at the completion of the job no one, upon seeing the place, might notice that workmen had been there at all. If, however, a tower or aisle has to be added to a church where no such thing existed before, I do not mean that it should be actually made to look like old work, but agreeing with the building as to character and proportion, it should still have every appearance of a 19th century addition. In alterations to late work how ridiculous it is to make them of an earlier period; yet many do this on account of their partiality to some particular date. Suppose the choir of St. Paul's had to be rebuilt, how would it look with even the beautiful apse of Westminster Abbey or Cologne Cathedral? It is difficult, however, to lay down rules for restoring our buildings, for what will suit one will not another: the chief thing to remember is to take care of and to preserve everything of interest that we find: walls, windows, roofs, all must be made as secure as possible, but the less we alter or rebuild the better. The charm about a cathedral or old village church is often quite lost on account of the restorer doing too much, and trying to make the place new and uniform. It is far better to do *too little*, for when once a building is robbed of its individuality it no longer delights and instructs those who gain so much from the old buildings of this country.

My last note consists of a few remarks upon

Monuments.—The cross, the emblem of our faith, is the most appropriate and beautiful form by which to mark the last resting place of a departed friend. It should be substantial, to endure for ages: if of stone, it is better merely to pierce the cross, instead of elaborately carving upon the surface: the lettering deeply cut to be perpendicular, and never in a horizontal position. Crosses may also be of metal or earthenware, and a simple oak one put together by a village carpenter may last for ages. Formerly, people were buried in churches, but instead of having monuments to obstruct the passages, engraved brasses were used by being let into slabs level with the pavement: these, however, are not now required, as burials no longer take place within our sacred walls. When monuments are erected in public places to commemorate the good deeds of statesmen or heroes, the custom has been for a long time to put up columns with or without statues above them. Nothing can be in worse taste, for a column is merely a portion of a building, it is not complete either of itself or with a figure on its summit: we may just as well erect a tall factory chimney, or a great breast-summer to the memory of a noble duke or country squire, as works similar to those in Waterloo-place and Trafalgar-square.

Like an Eleanor cross, a monument should be of itself perfect; not as though a dozen would form a good portico, but as a monument and nothing else. When placed in a church it should not appear hanging against a wall as though it would slip off, but either be placed in a recess, or else carried down to the ground. A monument may also be in the shape of a new window, font, or screen: the inscription in either case records the name: the building gains in beauty.

In these few and brief notes I have perhaps shown that my views upon several points are not in accordance with those generally adopted. I have brought them, however, together, because it is only by learning and discussing opinions that we think and decide for ourselves. And as we do carefully settle our ideas upon such subjects, let them also be visible in our works; at the same time we must take especial care of how we think, and what we do, in the first few years of practice. We must spare no pains or trouble so to carry out our early works, that when we look back in after life, whether from the top or bottom of the tree, we may do so not with shame and regret at our infantine attempts, but rather with pride and satisfaction upon our first efforts to spring forward in the light of true architecture. GEORGE TRUEFITT.

STRIKE ON THE GREAT NORTHERN.—At Grantham, the navvies, between 500 and 700, have struck work, in consequence, as they allege, of breach of faith on the part of their employers, and foul language on the part of one of their gangers. They demand a return to the daily rate of 2s. 6d. wages, which they appear to have been promised for the winter, on condition that they remained during last harvest, which they did, while others then quitted their employment. The men acted ultimately very peaceably, it is said, but the first malcontents appeared to have compelled others to quit work at the beginning of the strike.

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